



Andrés Segovia
Classic Album
FOR
GUITAR
13

アンドレス セゴビア
クラシック・アルバム

Vol. 13 CONTENTS

Variations sur (Folia de Espana) et Fugue	Manuel M. Ponce	4
Caro mio ben	Tomaso Giordani	24
Dolente immagiae di fille mia	Vincenzo Bellini	26

13. 目 次

スペインのフォリアによる変奏曲とフーガ	マヌエル M. ポンセ	4
カロ・ミオ・ベン	トマソ・ジヨルダニ	24
わたしの娘の悲しい面影	ヴィンченツォ・ベリーニ	26

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Variations sur « Folia de España » et Fugue

Fingered by
Andrés SegoviaManuel M. Ponce
(1882-1948)

THEME

Lento

ff en Re G.I. G.II G.I.

G.VI G.II G.III G.II G.III

G.V G.III rillard.

Poco vivo Var. I G.VI

G.I G.II G.I

G.III G.IV G.I G.I

6

Lento

Variation III

G.I.

G.II.

p

roll.

Arm Bass

Un po' agitato

Var. IV

G.III G.VII G.VIII

G.VI G.III G.V G.VII

crest.

dim.

Andantino

Var.V

G.III G.III G.IV

C.IV
C.IV
C.III
C.II

Allegretto espressivo

C.IV

Violin
Cello
Double Bass

ff
p
f
ff

a tempo
ritard.
poco rall.
tempo

Andante

C.III

*Moderato*

Alto

C.IV

C.V

C.II

animando

C.III

ardiendo

C.VI

C.V

C.III

Alto

Andantino affettuoso

Var. IX

C.VI

animando

C.VII

cresc.

poco rit.

a tempo

C.III

C.III

a tempo

andando

C.VI

Prestissimo

Var. X

C.I



Andantino

Var XI

C.V
f
C.VII
Arm 8
molto legato
⑧

C.VIII
C.I
C.II

Animato ritmico

Var XII

animato ritmico
Var XII
f
⑪ ⑫
Rit.
C.II ⑬ ⑭

14

rugg.

rugg.

rugg.

Sostenuto

Var. XIII

G.I.

Allegro non troppo

C.V.

Var. XIV *p*

G.V. G.VII

C.V. C.II

C.II C.V. C.II C.V. C.II

G.VI C.III

Allegro moderato energico

Var. XV *f*

C.III C.III

**Moderato**

Var. XVI

G.III **G.V.**

G.IV.

G.III. **G.IV.**

cresc.

G.IX. **G.I.**

G.I. **G.II.**

This section contains six staves of music labeled Var. XVI. The first two staves are for G.III and G.V. The third staff is for G.IV. The fourth staff shows a dynamic instruction *cresc.* followed by G.III and G.IV. The fifth staff is for G.III and G.IV. The sixth staff is for G.IX and G.I. The seventh staff is for G.I and G.II. The music consists of sixteenth-note patterns with various dynamics and rests, indicated by numbers (1, 2, 3, 4) and letters (a, b, c, d).

G.VI
 G.V.
 G.V.
ritard.
a tempo
 p
 G.V.
 G.VII
 G.V.
 G.III
 G.I.
 p
 pp
codando

Allegro ma non troppo

Var. XVII

c. III

c. VI

c. IV

c. I

ff

calmo legg.

c. II

c. II

Allegro scherzando

Var. XVIII

C. VI
C. VI
C. III
C. III
C. V
C. VI
C. III
C. III

Vivo e marcato

Var. XIX

G.I.

G.V. G.VI. G.VII.

G.I.

G.II.

G.III.

Andante¹⁾

Var. XX

Allons à la Fuge

¹⁾ Les notes marquées 6 sont des harmoniques 8^{me}

FUGA

Moderato

The musical score consists of six staves of music for two voices. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *f*. The third staff has annotations C.II, C.III, C.II above the notes. The fourth staff has annotations C.II, C.VII, C.VIII, C.VII, C.VI, C.V above the notes. The fifth staff has annotations C.II, C.III above the notes. The sixth staff has annotations C.V, C.III, C.I above the notes. The music is in common time, with eighth and sixteenth note patterns.

The image shows six staves of musical notation for an orchestra. The top staff uses a bass clef and includes dynamic markings like 'c. I.', 'c. II.', 'c. III.', 'c. IV.', 'c. V.', and 'c. VII.'. The middle staves use a treble clef. Measure 151 features a complex rhythmic pattern with eighth and sixteenth notes. Measures 152-153 show eighth-note patterns. Measures 154-155 continue with eighth-note patterns. Measures 156-157 feature eighth-note patterns. Measure 158 begins with a sixteenth-note pattern followed by eighth-note patterns. Measure 159 concludes with eighth-note patterns. Measure 160 starts with a sixteenth-note pattern followed by eighth-note patterns. Measure 161 concludes with eighth-note patterns. Measure 162 begins with a sixteenth-note pattern followed by eighth-note patterns. Measure 163 concludes with eighth-note patterns. Measure 164 begins with a sixteenth-note pattern followed by eighth-note patterns. Measure 165 concludes with eighth-note patterns. Measure 166 begins with a sixteenth-note pattern followed by eighth-note patterns.

23

p

cresc. molto

C.II. C.III.

C.XI.

C.VII. C.VI. C.V

ff

ff ritard. molto. rallag.

Caro mio ben

Transcription for song and guitar
by Andres Segovia

Tomaso Giordani
(1730-1806)

Larghetto $\omega = 60$

Chant

Guitare *dolce*

Ca - ro mio ben, cre - di - mi al-men, sen - za di te lan - guis - ce il cor.

Ca - ro mio bes sen - za di te lan - guis - ce il cor.

Il tuo fe - del so - spir - a -

- goc, ca - sa cru - del tan - to ri - goc, ca - sa cru -
 C IV C II C II
 - del tan - to ri - goc, tan - to ri - goc, Ca - ro mio ben, cre - di - mi al -
 C II C VII
 - men, sen - za di te lan - gui - sce il cor. Ca - ro mio
 C IV C III
 ben, cre - di - mi ai - men, sen - za di te
 C V C III
 lan - Gui - sce il cor.
 C III C III
 poco rit.

Dolente immagine di fille mia

Transcription for song and guitar
by Andrés Segovia

Vincenzo Bellini
(1801—1835)

Andante flebile

Chant G.V. G.VII

Guitare

Do - len - te im - ma - gi - ne di fil - le mi — a per - die si squa - li - da mi die - disc -
can - to? Che più de - si - de - ri? Che più de - si - de - ri? Di rot - to Pian - to Jo sui tuo
G.V. G.VII G.VII G.V.

ce - ne - re ver - sal fi - nor Jo sui tuo ce - ne - re ver - sal fi - nor Jo sui tuo
C.III C.V. C.III C.II

ce - ne - re ver - sal fi - nor so - sal - tuo ce - ne - re ver - sal - fi - nor

C.VIII C.VIII C.VIII Te - mi de im - me - mo - re de' sa - cri gli - ri io possa -
 cen - der mi ad al - tra fa - ce, io possa - cen - der mi ad al - tra fa - ce! Om - bra
 fil - li - de, ri - po - sa im pa - ce ri - po - sa im pa - ce! El - ne - stin gal - li - fe fau - ti coar -
 dor om - bra di fil - li - de, ri - po - sa in pa - ce ri - po - sa in pa - ce El - ne - stin -
 - gal - bi - le fau - ti - coar - dor, El - ne - stin - gal - bi - le fau - ti - coar - dor El - ne - stin -
 - gal - bi - le fau - ti - coar - dor C.VII C.VII